Sousa's Band Concert.

accomplished by the end of its present

That the Sousa band was appreciated in

concert tour.



Christman week, never a good period for the theatre, served to keep many persons away from the playhouses last week, although the attractions, for the most part, were unusually good. At the National, Olga-Nether cle's production of "Sapho" drew a series of large gatherings, while the house has aight, on the occasion of the first presentation of Miss Nethersole's own version of Sudermann's "Magda," was one of the best of the week's engagement. The Herbert Kelcey-Effle Shannon offering, "My Lady Dainty," at the Columbia, re-"My Lady Dainty, at the Common, re-ceived good patronage, and the enertain-ment found particular favor with the femi-nine attendants. The Lafayotte Square Stock Company presented "Artistoracy" very creditably, and good business was the rule during the week. The vangeville bill at the Grand was exceptionally good, and me a result the house was crowded at almost every performance. The Academy is now firmly established, and with such a good meledramsile attraction as "Through the Breakers," large crowds were in sec-dence, The Bijou, with "A New York Girl," and Kernan's, with Al. Reeves' Show, were

Burroughs will be seen for the first time as a star, and will offer a dramatization of Gilbert Parker's novel, "The Battle of the Strong," in which she has been quite fa-vorgely received in a number of the larger the West, James K. Hackett will present his new success, "The Pride of Jennico," at the National, and the La-fayette Stock Company will do Nat Good-win's old play "A Gilded Fool." Manager Chase has prepared another vandeville bill that looks promising, and the patrons of the Academy of Music will enjoy the thrills of "Sporting Life." Manager Kernan will entertain his clientele with the Sam Devers show, while the other house devoted vers show, while the other house devoted to burlesque, the Bljou, will put forward the Victoria Burlesquera.

The Columbia-Marte Burroughs.

Any reader of Gilbert Parker's novel, "The Battle of the Strong," can readily see that it lends itself easily to purwas published and became at once a cured the work as a vehicle for his new star, Miss Marie Burroughs. The task of dramatization was assigned to Edward E. Rose and Willis Steell, the result of

of "The Battle of the Strong"

Miss Burroughs has not been seen in this city for a couple of seasons, but

the memory of her excellent work is still fresh in the minds of patrons of the local theatres. She not only has the reputation of being one of the most beautiful of American actresses, but her record for versatility in roles calling for the display of fine human emotions and passions has rarely been equaled. She is particularly a favorite with women, but although her clientele of feminine admirers has been large in every city she has visited, she has compelled admiration from the masculine element as well. Her appearance in this city as the heroine of 'The Battle of the Strong" will commence tomorrow evening at the Columbia Theatre, with a special matinee on New Year

The supporting company is said to pos It is headed by sess much strength. Maurice Barrymore and includes Holbrook Blinn, Charles Lane, Franklin Garland, Norman Campbell, Taylor Granville, Augustus Halbach, Frederick Perry, L. P. Hicks, C. R. Gilbert, Sumner Gard, Eliza-Woodson, Jennie Reiffarth, and Blanche Alexander

The National-James K. Hackett.

Manager Rapley announces as the attraction at the New National this week James K. Hackett, now in his third year under Daniel Frohman's management, Mr.

brings the play which is proving the greatest success, judged from every point of view, with which he has ever been identified. This is the four-act melodramatic romance, "The Pride of Jennics which was first given to the public in Bal-timore a year ago this month, and which has since been witnessed by more people than ever saw "The Prisoner of Zenda" or "Rupert of Hentzan" in a similar length of time. Up to his appearance as Basil Jennico, Mr. Hackett had found his greatest success in the dual role of Rudolf Rassendyl and the King of Ruratania in the Anthony Hope romances.

As for the play it may be said that it

ran uninterruptedly at the Criterion The-atre in New York for twenty weeks and that it comes here after successful runs in Boston and Philadelphia. The novel, "The Pride of Jennico," is by Egerton Castle, and the play has been dramatized therefrom by Abby Sage Richardson and Grace Livingston Furniss. The plot con-cerns Basil Jennico, who, subsequent to inheriting the estates in Continental Eu rope, falls in love with and marries a beautiful young woman named Ottille. He believes her to be the Princess of Dornheim, and so she is, though owing to a unique confusion of personages Jennico for a time is convinced that he has married a lady in waiting to the frincess instead

at noblewoman. Hackett's leading lady, Bertha Galland, has made a delightful impression as Princess Ottille. She has not yet been seen in Washington and her advent is awaited with interest. The full strength of Mr. Hackett's company is required in the production and the scenic and costume s are said to be regal in their spien-

The Lafavette-"A Gilded Fool."

"A Gilded Pool," one of the best comedies ever written by Henry Guy Carleton. will be revived by the Lafayette Square



Saturday.

The story treats of the adventures which befall a diamond in the rough who, having inherited a fortune from an unle, goes to New York to acquire polisa and spend his money. There he indulges in the wildest of riotous living and tecomes an case mark for every swinding firm making its headquarters in the merapolis. One of these swindlers is a very gentlemank will be added to the merapolis of the adventures and the organizations now touring the country, and each year many patrons are address of the Aurembergers by that the management always maintains model band. Clean, sharp-cut, soft in the organization up to the highest standard of excellence.

The curtain raiser is called "The Victorias" Reception," and gives full scope tory performance of the music." Sousa the management always mark for every swinding firm making its headquarters in the merapolis. tlemanly villain named Strange, who per suaries the gilded gentieman to threat some of his money in a wild-cat specula-tion which naturally enough fails in the end, the villain getting the money and he young gentleman the experi nee Throughout four note he purchases his ex-perience dearly, but he finds the mess exneive fuxury of all the most pleasing in Margaret Ruthven, daughter of a respec pable broker, who is innocently energh drawn into the some net waven by the villain. Young Miss Ruthven is uti-mately won by the gentleman who is purcharing experience on the installment plan, and he considers that he is square with the world, despite the departure of his dollars. There are many more threads which round out this int resting etory, and two separate love iffairs oc-

lag in the least. It is not all comedy, either, for there is a touch of pathos in the third act which exhibits one side of the character of the hero in a new light In this week's production of this charming and beautiful comedy, Eugene tyrmende will be seen in the title role criginally played by Nat Goodwin and Mins Fercy Haswell will appear as Mar-garet Ruthven, the rate 3rst played by Maxine Elliott. John T. Sullivan will be At the Columbia tomorrow night Marie the villain, and the other members of the stock company, it is said, will be seen in good roies.

tred in the two principals comm nees to

The Grand-Vaudeville.

For this week, there has been arranged a polite vaudeville bill at Chase's New Grand, which, according to the managevery best he has presented to his patrons this season. The event extraordinary is a miniature production of grand opera in the form of operatic comedy. Flotow's "Martha," which has been condensed and adapted to vaudeville purposes by George Breachurst, whose authorship of "What Haprened to Jones" and like comedies, has poses of dramatization. When the book brought him so much fame. The per-formers engaged for the presentation are was published and became at once a all well known, the prima donna being strong favorite with the public, Daniel Myra Prench, late of the Carl Rosa Grand V. Arthur, manager of Stuart Robson, se-Opera Company of England Elvia Croix-Seabrooke will sing the mezzo role; Edgar Temple, the tenor; Jay C. Taylor, the baritone, and Henri Laurent, the come-

their labors being what is reported to be one of the most interesting dramatic productions ever presented on the American stage:

The play, it is stated, is full of healthy vigorous action in addition to possessing a strong love interest. Inasmuch as the scene of the drama is laid in one of the most picturesque spots in the world—the lisland of Jersey—there is pienty of opportunity for stage appointments and effects. This opportunity, it is reported has been take advantage of by Manager Arthur, who has expended money with a laysin hand in the scenic embellishments.

Seven other acts of uniform attractive-ness and merit will be included in the American chansonette; Morell and Evans, mirth, music, and satire: Reid and Gillishert, a lively pair of sketch artists; St. Clair and Celente, in songs and dances. Curtis and Sidman, Hebrew and Dutch comedians, in dialect entanglements; will be the appearance of ida Van Silen and company in "A Sporty Education." Mey Year attraction, the "Seven Shokes." Augustus and Maude, and their five original little archipeligoans. The closing edition of the performance is a spectacular action. The sketch is said to be intensely amusing in lines and situations. Theo Westman and layish hand in the scenic embellishments inces and situations. Theo Westman and of "The Battle of the Strong" Lily Wren will be seen for the first time here in a rural creation, entitled Havin' Time." Rossire, celebrity, in remarkable balancing feats: Morton and Elliott, in musical oddition and novelties, and Mand McIntire, in character dialect comedy and songs, should lend attractiveness to the offering.

The Academy-"Sporting Life." The attraction at the Academy this week will be "Sporting Life." The play, which is English in plot and atmosphere, is by Cecil Raleigh and Seymour Hicks, authors of "Sporting Duchess," "Hearts Are Trumps, and "The White Heather," and curtosity is keen because of its long runs in New York and Chicago last season, and the favorable reception accorded it by the critics and public of both cities. It is said to be replete with strong dra-

patic situations and thrilling climaxes, and the scenic embellishment is declared to surpass in magnitude and beauty any simi-lar presentation. There are in all fourteen ceres, representing as many different calities, and each is said to be a marvel of design and artistic execution. The mo-attractive of these are probably the b training stables in the first act; Woodsto-Hall, in the second act, the Earl's Court Exhibition and the Hotel Cecil, in the third act; Covent Garden and the Nati Sporting Club, in the fourth act, and view of the Epsom Downs race course, in

Hackett's engagement in Washington will

The hero of the play is a spendithrift
begin on the last day of the century. He
will give matinees on Tuesday (New Year | with reckless prodigality but saves his This talented young player's admirers, and he has many in Washington, will be glad to know that during this visit he brings the play which is provided as absorbance of the play which is provided as Roglish gentleman, who is race track. The action is rapid and the interest is sustained to the end, when the hero wins the great Derby and regains his fortune, together with the girl of his choice. Matinces New Year Day, Thursday, and Saturday.

Kernan's-Sam Devere's Show. The attraction at Kernan's New Year eek bids fair to outdo anything of its kind that has visited the house this season. It is Sam Devere's Own Company, and under the sole management of Sam Devere, who has always been identified with the very best vaudeville shows ever

produced upon any stage.

The olio is composed of such clever performers as the Rozinos, said to be among the greatest acrobatic acts ever presented to the public, and introducing the most novel and speciacular acrobatic tests ever ttempted: Gertie Le Clair and her rage brunettes; Parker's dog circus, intro that is not often seen; Empire Comedy Four, vocalists and comedians; Engstrom Sisters, Mitchell and Cain, the producers, the comedians; the Westow Sisters, four dancers, four singers, four boxers; the only Sam Devere, in his funny sayings, new songs, and clever repartee, and the Cineo-graph, with the latest moving pictures of

the Corbett-McCoy fight.

The performance will be brought to a close by a farce entitled "The Girl in Black," which is said to be full of bright and wittiny sayings, new and catchy mu sic, funny comedians, and a host of pretty young ladies, and should prove to be one of the best drawing cards Manager Ker-

The Bijou-The Victoria Burlesquers At the Bijou this week the Victoria Burlesquers will hold forth, and a series of novelties calculated to please the patrons stock company tomorrow night, and will of this house are promised. The Victorian tontinue throughout the week, with mati- is said to be one of the best of many sim-

MISS MARIE BURROUGHS, In "The Battle of the Strong," at the Columbia This Week.

NEXT WEEK'S ATTRACTIONS.

National - Maude Adams "L'Aiglon."

After a season at the Knickerbocker Theatre, New York, Maude Adams comes to Washington, a week from tomorrow night, when she will begin an engage ment at the National Theatre in Edmond Rostand's poetical masterpiece. "L'Aixlon," which many critics rank with the same author's "Cyrano de Bergerac." For over seventy-five nights she filled the im mense auditorium of the Knickerbecker Theatre with a series of brilliant and distinguished audiences. In her impersona-tion of the Eaglet she has dwarfed all her previous efforts, and triumphed to a de gree exceeding any of her earlier accomplishments in high comedy, and her im personation of Juliet in Shakespeare's Romeo and Juliet."

Much interest is manifested in Miss dams' engagement here, and the demand for seats promises to test the capacity of the theatre. The sale of seats will open Thursday morning. The Saturday matternee will be the only one given during this engagement.

The Columbia-Henry Willer

"Richard Savage;" the new play in which Henry Miller will appear for the first time here at the Columbia next week, cannot fail to be a distinct departure from the usual dramatic themes of the day. It is the work of Madeleine Lucette Ryley, and it will probably be quite a surprise to the playgoing public, who as-sociate her name with light comedy. Most of her plays have been written to order, and consequently her work has been confined to this field from necessity rather than choice. "Richard Savage," however, was not written to order, but rather as a labor of love, because the dramatic themes suggested by the life of the poet attracted her.

The principal roles will be played by

Florence Rockwell, Mrs. Louise Thorn-dyke Boucleault, Arthur Elliott, Owen Fawcett, Joseph Wheelock, and Jennie Eustace. Mr. Miller's past successes and his consequent popular following should ensure him an enthusiastic welcome. The play will have its first production on stage tomorrow night in Rocheste

the Academy management for next week The play has been revised, and all nev scenery and effects have been added for this season. Mr. Harry Lacy, who was so long identified with "The Still Alarm," continues to play Jack Manly, Considerable attention has been paid to the selec-tion of the company, and the parts are said to be in capable hands. The fire engine will play no small part in the performance

and with a realistic snow storm, a fire with engines throwing streams of real water should delight the patrons of the

The Academy-"The Still Alarm."

"The Still Alarm" has been secured by

femple, the tenor: Jay C. Taylor, the tenor: Jay C. Taylor, the for the comedians to display their abilities. The olio includes Aggle Behler, the band at the National Theatre on Sunday night, January 13. Hanche Duffield, soness and merit will be included in the mirth, music, and satire: Reid and Gilprano, and Berthas Bucklin, violinlate.

THE PASSING SHOW.

The advertising matter of "My Lady Dainty," the piece played by Herbert Kelcey and Effie Shannon last week at the Columbia Theatre, furnished the information that Mr. Bruce Edwards is at the managerial belm. Persons on the inside know that associated with Mr. Edwards in the tour of these two talented players is Mr. Charles Dillingham.

Both Mr. Edwards and Mr. Dillinghan are former advance agents who spent most of their time in the employ of Charles Frohman, bimself an advance agent during his early theatrical career, and a good one, too. The gentleman who has been called "the little Napoleon of managers," in these days of remarkable prosperity, has not forgotten his former licutenants, the men who assisted him when his was a real struggle, and his appreclation is evidenced by allowing them to have the pick of some of his most suc-cessful plays for the smaller cities, will e Mr. Dillingham will soon become the manager of Miss Julis Mark we, in addi-tion to having under his direction two such popular stars as Mr. Kelcey and Miss Shannon. Hesides thus favor-ing his chief assistant, Mr. Fromman gives Mr. Diffingham full sway in the manage-ment of the Garden Theatre, New Yo. k. Another theatrical manager of gome importance a present is Julius Kahn, a former bookkeeper for Mr. Frohman when the latter's interests were not so varied or extensive as they how suc-Kahn gets many of the New York suc-Kahn gets many of the New York suc-Frohman for what ore cesses from Mr. Frohman for what are theatrically known as the one-night stands, and his companies are playing in over a dozen different cities throughout the country. The many chances are rock-man has given his lieutenants to bester themselves professionally and finan ially bespeak for him an appreciation and in-terest in his employes that is rarely found in other professions. The result is bat there is no more popular manager in the country than he, and his employes sing his praises in stentorian tones. The late Charles Hoyt was another

manager who assisted his employes very materially, and the managers and advance agents who remained loyal to the Hoytian house during so many years were beneficiaries under the will of the decensed playwright and manager. One of the mest prominent of Mr. Hoyt's ad-vance men, Bert Dasher, received ten thousand dollars from the Hoyt estate. while Fred Wright and Fred Zwiefel, two of his managers, poeded large bequests, and Mr. Hoyt's partner, Frank McKee, who was an advance agent when the firm of Hoyt & Thomas was just beginning to realize immense profits from their theatrical investments, came in for the major share of the Hoyt fortune.

The Christmas humbers of the dramatic papers are an interesting lot of pub-lications this year. The best issue un-doubtedly is that of the "Dramatte News" which has eclipsed all of its former efforts and turned out an exceedingly creditable number, in which are found the portraits of most of the leading members of the theatrical profession. The press work is above the usual Bettleheim standand and the holiday issue in many re-spects is by far the best the "News" readers have ever received. The "Mirror" combined its regular is-sue with the holiday number. The con-

flict that still wages between Harrison Grey Finke and the theatrical syndicate is evidenced by the conspicuous absence

number, although the holiday edition is ful engagement of over four hundred embellished by a handsome lithographed cover and half-tone portraits of many of the best known vandeville performers ap-pear throughout the pages.

ful engagement of over four hundred nights in London. Bessie Monroe makes her first appearance with this company. Barnes and Sisson present a new musical farce, "When Greek fleets Greek." Clayton, Jenkins and Jasper effer "Parktown Circus." A O. Buncan, the premier ventrioquist, will show his wooden family. But man and Adelle, two clever young people, have a skeich, entitled "The Door Key," introducing "Lampenzelt," and the marvelous Hoopers will do a unique act, consisting of hosp rolling and juggling. Washingtonians will soon have an opportunity of seeing Maude Adams in her
successful production of "L'Aiglon,"
which will be presented at the National
Theatre on Monday, January 7. Miss
Adams will be immediately followed by
Sarah Berinhardt in her original version
of the Restand play and local theatregoers
will compare, with not a little interest,
the different portrayals of the young duke.
The productions in both instances will Rather a striking line it is that Sousa The productions in both instances will be identical with those recently given in ses on his posters this season, "40,000 miles by land and sea," which represents New York the journeyings that this band will have

It is worthy of note that the first au-pearance of May Yohe, known to the readers of Burke's Peerage as Lady Hope, at the New York Theatre last Monday night was almost totally innoticed by the me-tropolitan papers. The former Rice bur-Europe is amply evidenced by flattering comments of the Continental press. The

iropolitan papers. The former Rice burlesquor was seen in an extravaganza entitled "The Giddy Throng," in which she
sang a song written especially to display
the three noted Yohe notes.

It is an encouraging sign when the
newspapers of Gothem town do not contain half page reviews of the stage appearance of such an illustrious member
of the British nobility as the former chorus giri from Bethlehem, Pa.

An early booking for the Columbia The-An early booking for the Columbia The-atre is Lulu Glaser in her new opera. "Sweet Agne Page," which went into New York quite unestentationally and re-ceived flattering press reports. Miss Gla-ser is popularly known as a former as-sociate of Francis Wilson in most of his recent productions. Miss Glaser believes that she possesses

a large enough personal following to make her starring tour a paying investment, and if all the favorable notices that come to hand about her opera are true Wash-ingtonians may look for an unusually good performance, even if she does mo-nopolize the lime light and the middle of the stage. These are a star's preroga-tives, and lan't Miss Gluser a star?

Roland Reed's daughter, said to be a talented young woman, whose life has been principally spent in a convent, announces that she will soon enter upon a stage ca-reer. The debut of Isadore Rush's daughreer. The debut of Isadore Rush's daughter, Carolyn White, as an actress, was cut short by the illness of Mr. Reed, in whose company she was playing an ingenue role. If Mr. Reed recovers sufficiently to appear on the stage next year it is not improbable that both his daughter and the child of his leading lady will be members of the same organization.

Is the public becoming weary of bur-lesque, as offered by the traveling com-panies that visit Washington?

Marager Thomas Van Austen, of the Al. Reeves company, belleves the end of bur-lesque in its present form is rapidly ap-proaching, and that next year will see a radical change in most of the houses that radical change in most of the houses that have been for some time devoted to this kind of performances. This is Mr. Van Austen's view of the matter:

"There is no denying it, the burlesque

pretty good evidence that the audiences want a change. The so-called burleaque has had its day and because the few men who first fried this type of entertainment made a lot of money for a few seasons dozens of irresponsible managers tried their hands at the husiness. The result-was inevitable. There was immediately an overproduction, and this led to a combination of managers, one of whom is Mr. Ker-nan, of Washington, to take steps to weed out the pourer aftractions and offer in the future none but the very hest of the tray-

of intelligence who primarily come to the theatres because they want relaxation, because they know that they can take off their coats if they so desire and enjoy a smoke and at the same time be entertained. A person who visits half a dozen different performances will fail to discover anything new in any of them. The first will please him, the second afford a mild enjoyment, but by the time be has seen three or four bills of exactly the same type, with their old ages and the same type, with their old ages and the same for Irving's scrious in the second and order the same type, with their old ages and the same type is the same type, with their old ages and the same type is the same type.

lon, for the present deplorable state of affairs. The burlesque houses will either organize their own companies and present different vaudeville features each week or paid to a playwright in one week's the play player. else play pieces like 'The Telephone Girl.' clae play pieces like The Telephone Girl.'
The Girl from Faris,' and similar productions, that at least houst of a semblance of a plot. The former plan is being seriously considered by a number of managers throughout the country, to whom I have spoken regarding their next year's attractions, and I understand that there will be several shows on the road like the Casino afferings. One thing is certain: You will may all these foreign artists and these foreign artists and control of the several playwright's yearly income. will see a great change in the burlesque playwrights from Bernhardt down claim fervently, "God bless America."

Persons who attend the turlesque houses

week after week will recogn so the truth of Manager Van Austen's remarks concern-ing the quality as well as the quantity of the average performances.

management is a dramatization of "Under management is a dramatization of "Conger Two Flegs," in which the actress will ap-pear as Cigarette, the camp follower. The part, it is said, will afford Mass Bates splendid opportunities, and under the conching she will receive from Mr. Be-

Mr. Paul Wilstach, a former local dra- rights in America to the same. matic writer, and for the past few years the press representative of Richard Mansield, contributes a very entertaining ar-iele on the methods of the theatrical box office to the current number of a New York inguishe.

The article concludes with a few paragraphs concerning speculators in theatrical tickets, and Mr. Wilstach observes:

Ticket speculation is a subject on which there is sidespread ignorance and abundant indignation. The purchaser who comes promptly when the ale open, or within a day or two, is rarely nearly to protest. He has equal chance with all somers, generalizers or no. So has everybely dee, only the others don't avail themselves of the senertunity.

heard to profest. He has equal chance with all comers, speculators or no. So has everybody else, only the others don't avail themselver of the opportunity.

Certain people are always crying "traud" and "collection." Without venturing to enter upon any discussion of alloged frandulent instances of collusion between manager and curistone speculators, consider how easy it is for these merchants to possees themselves of a his portion of the cream of the tickets. The hour of opening the sale is an advertised fact, public property. These men are expert in prejudging the probable demand for cream seats for certain attractions. They govern themselves accordingly. If there is any indication that the line up will begin, say, six hours before the sale opens, they are watching it more carefully than any other single parchaser. They take places, or emage others to hold places for them; and if there is a rule limiting the number of tickets to be sold to each individual, they multiply their representatives in line in proportion to the number of seats they want. They are there, standing out the privileges as purclasers, and on the fair rule of first conducted the proportion of the management to distinguish between specialities and boas fide patrons?

Various necessures have been taken in different rities to suppress the theatrical ticket speculator, they determined to be identified in the "Island Continent" into a book, and called it "Ou the Wallaby," and Mr. Taylor was invited to be deliver a lecture before the famous British ten manager secured the passage of a city advanced to the famous British ten manager secured the passage of a city advanced to be did not be the suppression of a city and the property.

The Grand-Hopkins' Trans-Oceanic Company.

Hopkins' Trans-Oceanic Star Specialty Company will open an engagement for one week at Chase's New Grand next week. The foremost and leading feature of the performance this season is the famous Allison Troupe, seven in number, one of the most remarkable troupe of acrobats ever seen in the country. Will H. Fox, "Paddywhiskie," returns after a success-

to refuse the ticket when presented at the and to refund the meney. He never did However, there is some food for consideration in this little bit of philosophy which a veteran number recently expounded to me when discussing the topic. "I have noticed," he said, "that there is always a loud how! when the theatre cells out, and the only tiskets to be had are in the hands of the ever eager speculators out on the sidewalk, at an advanced price. But did you ever hear of anyone complaining of speculators when there were seats to be had at regular rates at the low office, and the speculators without are selling at half price? The instances where these idealists have ignored half priced tickets, and bought at standard prices of the box office, have atways escaped my notice." It ready seems to depend on the question which foot wears the proverbial slace.

Manager E. D. Stair, lessee of the Academy of Music, will soon have a new the-atre in New York City in the vicinity of Fifty-third Street and Broadway. It will be built by the Pabst Brewing Company and will be devoted to the popular-priced performances that this energetic manager has introduced with so much success in this city. Work upon the new house will be commenced at once and the first play

Notwithstanding all the talk of the relegation of the coon song, May Irwin, one of the principal singers of this particular type of melody, in her new play, "Madge Smith, Attorney," has several new compositions which have been well received by the metropolitan followers of the correlations. sedienne.

comedienne.

The songs are, "When I'm by Your Side," "My Jungle Queen," "Oh, My Liza," "I Cer'nly Is de Biggest Fool Nig in dis Town," "I Have Laid Him on the Shelf," and "The Shadow Song," a dainty bit of verse by Robert Louis Stevenson, set to music by Cissie Lottus.

Besiden these songs, sung by Miss Irwin, Joseph Sparks has a number entitled "The

Joseph Sparks has a number entitled "The Turkey and the Turk," an Irish song es-pecially written for him, and Mr. Igna io Martinetti also sings a French song written for his use in this play.

A week setdem passes in England with-out Sir Henry Irving delivering a speech somewhere or other, and what he says is generally worth reading. The other even-ing in the Sheffleid Press Club, he dealt with Mr. Cecil Raleigh, the writer of Eng-ilsh melodramar, of which "Hearts Are Trumps" recently seen in this city is a fair example, and the commercial drama-Mr. Irving said: "I see that a very suc-Mr. Irving said: "I see that a very suc-cessful dramatist has been making some amusing remarks on what he calls the 'commercial drama,' contending that art

does not pay. If he had said that act does not always pay he would have stated an elementary truth, but no more elementary and no more truthful than the proposition that commercial drama' does not always pay. The dramatic tide has its ebb and flow like other tides, and you cannot be sure that a particular policy although it. sure that a particular policy, although may enjoy an enormous success for a con-siderable period, will be always an ad-vancing and never a receding wave. No-body has found the philosopher's stone. No theatrical manager has discovered a type of play that he can go on repeating with a positive certainty that it will al-ways please the public. But to say that business is being done to death. The people have been surfeited with burlesque and extravaganza, and the fact that there are not over four houses in the country that are making money with these shows is pretty good evidence that the audiences pretty good evidence that the audiences want a change. The so-called burlesque and discover some strange and mystical recreation in musical tea meetings, under the patronage of the clergy of all denominations, that might be a rather serious omen. But short of that contingency, I don't think the drama-even the artistic drama-has very much to fear."

A London dramatic authority that in spite of all denials to the contrary there is a good deal of truth in the story that Ellen Terry is soon to leave the stage. During her last year's American tour it became apparent that Miss Terry "The great guistless that the managers have made is the belief that the men who come into the theatres that play buriesque will stand for almost duything. They will not concede that their audiences are men of intelligence who primarily come to the theatre, headlest the way to be commented upon in print. Since her restrictions the state of th

him, the second afford a mild enjoyment, but by the time he has seen three or four bills of exactly the same type, with their old worn out lokes and frayed songs, he will come to the conclusion that a burlesque show is a thing to be avoided. You can't blame him, either, for he pays for something that he does not get.

"There is only one remedy, in my opinion for the pays of the polyment, and the financial disasters that overcame him at the time, it is doubtful if these two great artists would ever have acted together again. But Miss Terry's each of her old comrade. Now that Sir Henry is on his feet again, Miss Terry's own lied, for the pays each deployable state of all-state of health demands a long rest.

The largest royalties which were ever paid to a playwright in one week's time were forwarded by his agent. Miss Eliza-

Not often does an actor receive emclument which he has not worked for and fairly earned, and when, by chance, he does, the event is a memorable one. Since James K. Hackett became a star under David Belasco has made the announce-ment that the new piece in which Blanche has been in his supporting company a Bates will soon become a star under his handsome young Englishman named Longley Taylor. Washington theatregoers will remember him as the delightfully eccentric nuclor, who proposed marriage to the he coine in "The Tree of Knowledge," and splendid opportunities, and under the coaciding she will receive from Mr. Belasco there is small doubt as to the outcome.

The city that will first see the play has not been officially named yet, but those on the inside aver that Washington has been selected by Mr. Belasco, partially because he first presented "Zara" and "Naughty Anthony" here and also because Miss Bates is so popular in this city.

Mr. Paul Wilstach, a former local dramatic of the same.

The author wrate to his friend: "Get as much out of it as you can." Mr. Taylor proceeded to do so at once. He called an a well-known publishing house in New York with the result that last week the firm forwarded a check for the previously

"My Indian Queen" tells of adventure. among the bushwhackers of Australia, which befell Mr. Boothby and Mr. Taylor during an overland trip they made in that far-off land some eight years ago. Their experiences were unique, because they pass

deliver a lecture before the famous British Association, which he did.

Mr. Hackett, who has read the manu-script of Mr. Boothby's latest work, "My Indian Queen." thinks it contains splendid dramatic material, and it is not unlikely that the novel will be dramatized befor

with the productions of the late Charles Hoyt. Under the guidance of the enter-taining playwright he first stepped into prominence as a comedian, since which time he has had a varied and uniformly time he has had a varied and uniformly successful career. Miss Braham comes of a theatrical family. She is young and beautiful and although only four years in the profession has already attracted widespread attention for her unhoubted dramatic talents. Her father, Dave Braham, wrote the music for all the old Harrigan and Hart songs, and is now a well-known musical director, in charge of the orchestra at Wallack's Theatre, New York, Her career was tagun as "Beauty Fairfax" with Louis Mann gun as "Beauty Fairfax" with Louis Mann and Clara Lippman in "The Telephone

Miss Braham and Mr. O'Rourke were Miss Braham and Mr. O'Rourke were thrown together this season under circumstances that were extraordinary and exceptionally interesting. They were associated all of last season on the vaude-ville circuits, but at the beginning of the present theatrical year had signed with different companies, Mr. O'Rourke contracting to go with Rogers Brothers in "Central Park," while Miss Braham was to have a part in Pete Dailey's "Heige, Pedge & Co." A week before the time he should have reported to his company, Mr. O'Rourke was stricken with appendicits and carried to a New York hospital. Only a few days later Miss Braham was take to the same institution similarly affects." to the same institution similarly affects.

Both were operated upon successfully, and during their period of convalenceme, deduring their period of convalescence, de-cided to again venture into vaudeville, it being too late to join their respective organizations. Friends of the two declare they must have tasted of the same grape and were thus simultaneously affected.

Roland Gibson, who is a member of the Roland Gibson, who is a member of the Marie Burroughs Company which appears at the Columbia Theatre in the "Battle of the Strong" this week, is a Washington boy. A year ago he was a member of the press gallery at the Capitol as one of the assistants of his father, E. J. Gibson, Washington correspondent of the "Philadelphia Press." Later he was a member of the William Morris Steak Company which played at the Columbia during the summer months.

Peculiarities of authors are not confined to their style of composition. They are also noticeable in the titles of their works. For example, the late Charles H. Hoyt had an invariable habit of commencing the titles of his plays with the article "a." No exception can be found in the list of his pieces from "A Bunch of Keys," his first ambitious effort, to of Keys," his first ambitious effort, to
"A Dog in the Manger," which was his
last production, and which proved such a
dismal failure, its weakness, no doubt,
being due to Hoyt's already failing health,
Gilbert Parker, the novelist, is also peculiar in respect to his titles, which he
obviously selects from sacred and proverbial sayings that have been doing duty
for generations. His "Seats of the
Mighty" brough him world-wide reputatian as an author. This title is obviously
taken from the verse of the Psalm commencing "He hath cast down the mighty mencing "He hath cast down the mighty from their seats and hath exalted the humble." The book was dramatized for

Beerbohm Tree, who produced it in Londen and the country. Another illustration of Mr. Parker's fondness for this class of titles is found in "The Battle of the Strong," his most popular work, which is a starring vehicle for Marie Burroughs this season. The name is derived from the familiar quotation, "The race is not always to the swift, nor the battle to the strong." In his preface to the book the author does not explain which characters in his story he had in mind when he wrete the title. It is left, therefore, to the reader of the novel or the spectator of the play to judge as to the person or persons referred to. This is not an easy task, for the story abounds in thrilling situations and strong men and courageous

Those who for many, many years have been yearning for something new in the comic opera line, stand a very good chance to see the realization of their fondest

hopes.

A new libre tist has been unearthed. The libretto foundry of Harry B. Smith is threatened with failure. Cheever Goodwin has consulted a clairvoyant and has been informed that a nice young man with elongated curly hair of the sunshiny kind will cross his path. Louis Harrison and

entered the ring, with a firm determination and a rhyming dictionary, fully prepared to take a fall out of the comic opera muse. His premier offence is "The Village Beauty." Act I: Landscape drop, with plenty of wood wings and borders; cottage at left; grass mats, scattered in profusion, indicate the green hills of Virginia or other Commonwealth; at rise, the army of the ever merry, merry village maidens roung on the stage and sing joyously as they dance around the May-pole.

We are the bidies the bidies of the chorus; it's easy to be ladies, as the title does not bere us;
We're ladies on and off the stage; of that there is no doubt. For it we lived on our solaries, our salaries, our salaries,

If we lived on our salaries, we would not be

Gayly tripping, lightly skipping, Let us now the Maypole twine. Where's the permises pumper pensant, who is always ordering wine! Wine! Wine! Wine! Wine! Wine!

(All drink at peasint's expense and excunt.) Madeleine Lucette Ryley, the dramatist, arrived from London last evening, and will at once proceed to Rochester, N. Y., to attend the opening of her new play. "Richard Savage," in which Henry Miller will star. Mrs. Ryley has been doing consid-orable writing in England, and in a letter to The Times expresses the belief that American theatregoers who are familiar with her previous works will be greatly surprised with her laisst product, which she says is a distinct departure from her carlier compositions, inasmuch as it does not include the comedy situations or the ingenious laugh-provoking lines that have characterized her other efforts. Mr. Miller's first appearance in what is

denominated in the theatrical world as "a week stand" will be at the Columbia Thearre, this city, next week, and it is confidently expected that his appearance will evoke much interest.

Della Fox, while playing an engagement at Manager Chase's Baltimore theatre hast week, was married to John Levy, a dia-mond merchant, of New York, Mrs. Levy, so it is announced, will soon become a star under the financial guidance of her hus-

Closely following the announcement that William Gillette will be seen in "Hamlet" comes Nat Goodwin's published intention to invade Breadway with a production of "The Merchant of Venice." with himself as Shylock and his talented and estimable wife, Maxine Elliott, as Portia. Mr. Goodwin writes to The Times that he is really serious in the matter and adds that he will offer an original conception of the money-lend-er, when he will be seen at the Knick-

erbocker Theatre in February.

Marie Dresaler, also, is out with a statement that she will go in for Shakespeare and her manager authorizes the publication of her forthcoming produc-tion of "As You Like It" with the merry comedienne, of course, as Rosalind. What with all the fun-makers turning their at-tention to the legitimate, no one should be surprised to hear that Dan Daly contemplates an early appearance as Fal-staff, with the "Merry Wives" recruited

from the Casino forces. The second of the charitable matinees at the Herald Square Theatre was given last Thursday. The play was a dramatiza-tion by Harrison J. Wolfe, of "Cashel Byron, His Profession," George Bernard Shaw's novel, the cast including Harrison J. Wolfe Theodore Roberts, Charles J. Ross, Mabel Fenton, and Mrs. Melbourne Among the most interesting personage who appeared at Chase's last week were Eugene O'Rourke and Rose Braham. Mr. O'Rourke was for a long time associated McDowell,